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his Imperial master, the Prime Minister was commanded to offer the delinquent a valuable dagger enriched with diamonds, wherewith to administer to himself the coup de grâce. The victim received the murderous weapon with every token of profound submission, on which he retired into his house, and from there betook himself to the harbor, where he went on board a vessel that was sailing to Havre, and after a successful voyage proceeded to Paris, where he sold his dagger for 150,000 francs.

COROT'S "Incendie de Sodôme," a canvas four and a half feet wide, which the artist is said to have regarded as his masterpiece, has been bought for 120,000 francs by Durand-Ruel. There is an etching of it in the "Collection Durand-Ruel" of 1873. It is curious, by the way, to note how frequently this veteran dealer sells and buys back works of the schoolmen of '38.

QUITE a triumph has been scored at the Universal Exposition at Paris by Messrs. Davis Collamore & Co., by their exhibit of Rookwood pottery and the cut glassware of T. G. Hawkes, of Corning, N. Y. Nearly all of the best pieces of the former have been sold—although, of course, not yet delivered to the buyers—and a further supply has been ordered from the works in Cincinnati. What is especially gratifying to American pride in relation to these purchases is that many of them are made by foreign specialists or connoisseurs in the ceramic art. The proprietors of the Royal Worcester Works, of England, for instance, and the director of the Musée des Arts Decoratifs, of Paris, Mr. Theodore Haviland, of Limoges, Mr. Adolphe Hache, a famous Paris manufacturer, Mr. Christofle, the jeweler, and the Princess Gortchakoff, of Russia, too, are among the buyers. One superb little vase, with gold-dust under the rich green glaze—like aventurin—was secured by a Japanese collector. Mr. Potter Palmer bought the largest object in the display, a double-handled vase, nineteen inches wide, decorated with a vigorously modelled Japanese dragon under a rich glaze ranging in color from browns to greens. Other glazes run from umber into brown reds and tawney orange. Perhaps the most interesting piece of the collection is a large vase, nearly cylindrical, which the Rookwood people have named "The Tiger-Eye." The remarkable effect of gold under the glaze is produced from the manganese by one of those happy accidents in firing which cannot be repeated.

THE Hawkes cut glass is a genuine surprise to those in the trade in Europe, who seem never to have suspected such progress in this industry in the United States, as is evidenced by the exhibit in the Davis Collamore & Co. pavilion. The variety in design is what most interests them, notably shown in an ice-cream set of rare beauty. More technically interesting are a punch-bowl, eighteen inches in diameter and fourteen inches high, and a set of four champagne jugs, wonderfully cut under the handles with the full design. As a rule, in such objects, this part is left plain, as it is most difficult to cut under the handle without breaking the jug.

THE American representatives on the International Fine Art Jury at the Paris Exposition were General Hawkins, W. T. Dannat and Charles Sprague Pearce for painting, Jules Stewart for wood-engraving, and P. W. Bartlett and H. Bisbing supplementary jurors for painting and for wood-engraving respectively.

At the first meeting of the International Jury (Section of Painting) the bureau was constituted as follows: President, Meissonier; Vice-President, Portaels; Reporter, Lafenestre; Secretary, W. T. Dannat. In consideration of the importance of the exhibit of the United States, there was a desire to elect an American vice-president, and the name of General Hawkins was put forward, but only seven votes were given to him. "We cannot vote for a man who is not a painter," said the majority. W. T. Dannat was elected secretary unanimously, with the exception of one vote, his own. Out of forty-one votes he obtained forty and the cheers of the whole Jury.

QUANTIN is publishing a magnificent work by Edouard Garnier on "La Porcelaine tendre de Sèvres," finely illustrated with colored plates reproducing choice specimens from the collections of Edouard André, Marquis de Vogué, Alphonse de Rothschild, etc. The book will be issued in ten parts, at twenty francs each, and will contain in all fifty colored plates, which promise to show the

best color-printing that we have yet seen. M. Garnier's name is well enough known to make all praise of his text superfluous.

MR. POTTER PALMER takes home with him to Chicago a number of important pictures bought during his recent stay in Europe. Among these are a fine study by W. T. Dannat of the central figure in the "Spanish Quatuor"—the girl playing the castanets; a fair Daubigny; a picture by that incomplete, but often interesting genius, Albert Besnard, and a portrait of Mr. Potter Palmer, by I. Gari Melchers. Mr. Palmer evidently intends to add to his gallery in future some representative American painting.

DURING a recent trip to Corsica, Mr. Henry Bacon at Jaccio came upon an equestrian statue by Barye, of Buonaparte, attired as a Roman Emperor, with his four brothers, as Consuls, at the four corners of the lofty pedestal. No one in the place knew who the sculptor was or seemed to care. There was a tradition, however, that he was paid half in money and half in cannon. Mr. Bacon tells me that he does not think highly of the statue as a work of art.

LONDON, Aug. 10, 1889.

MONTEZUMA.

TWO NOTABLE FRENCH ARTISTS.

A MOST interesting exhibition of paintings by Claude Monet and of sculpture by Auguste Rodin was opened in the Petit Gallery at Paris at the end of June. There is no reason why the two men should be coupled together, so we will speak briefly of each separately. The one hundred and forty-five oil paintings by Monet here exhibited represent the effort of twenty-five years. In many of the earlier works we discern the influence of Courbet, Manet and Camille Pissarro; but of these influences Monet gradually rid himself, and in his later work he remains absolutely personal—a being gifted with singular acuteness of vision, with an eye that analyzes and decomposes colors that appear simple to ordinary mortals. Monet looks only at nature. His joy is in light—in sunlight and its play upon landscape and water, in the delicate colorations of the dazzling pulverulence of light, in the analysis of atmosphere. No artist ever put into his pictures so much light as Monet. As regards Monet's vision of nature there is nothing to be said; it is his own; it is novel; it is full of curious observation of color; it has revealed to us many phenomena which we had never before seen until he taught us how to see them. As regards his way of rendering his vision on canvas, we may, I think, justly regret the "brutalité" of his means, the exceptional conditions in which his pictures require to be examined, the want of charm of aspect, their general absence of daintiness and delicacy. On the other hand, these pictures may have a delicacy of a new kind for the appreciation of which our eyes are not yet sufficiently educated. The sincerity of the artist is beyond question; the novelty of his vision is equally indisputable; the interest of his studies of light and atmosphere is real. On the other hand, I may be allowed to be sincere on my part and to confess that my appreciation of Monet's work is not yet so lively as even to approach admiration, much less to proclaim him the great landscapist, the prodigious artist which his admirers make him out to be.

Auguste Rodin is not a pupil of any master. He learned the technique of his art as a "praticien." In 1877 he sent to the Salon a figure called "L'Age d'Airain," which gave rise to grotesque accusations of moulding from nature. In 1881 he sent to the Salon "Saint John," now in the Luxembourg, and a figure called "The Creation of Man," followed in subsequent years by various busts. Meanwhile he was at work on a monumental "Gate of Hell," ordered by the Museum of Decorative Art—a gate on which he has represented Dante's poem deprived of all local color and synthetized as a panorama of human passions, vices and woes. This gate is not yet finished, and it would, perhaps, be vain to hope that it ever will be finished. Nevertheless, even in its present condition, it will remain an incomparable monument of original conception, intense feeling and new attitudes. The characteristic of Rodin's work is newness of attitudes. The types of groups, and the arrangements of line and mass consecrated by the sculpture of the past, are insufficient for Rodin's vision of nature. He sees humanity in infinite variety of gesture, of attitude, of expression. His object seems to be to reproduce states of soul. Hitherto his greatest work is a gigantic group of

the "Bourgeois de Calais," the six burghesses who sacrificed themselves to save their fellow-citizens from pillage and death when Edward of England besieged their town. Rodin has represented these six citizens marching toward death over the rough road in a group, each figure by itself, isolated as it would be in a group of men walking on a flat surface. There is no composition in the ordinary sense of the term; no pyramidal arrangement; no rhetoric; no convention. The six men are there, walking, each one a personality, each with characteristic features and gait. This work is very grand. It moves to pity. It impresses with an intensity that classical sculpture has never attained. It is absolutely original.

The exhibition of Rodin's work comprises these "Bourgeois de Calais," a magnificent bust of St. George's, a statue of Bastien-Lepage, and upward of thirty studies and groups, many of which belong to the "Gates of Hell," and represent the animal life of humanity with an intensity, a vibration, an eloquence of line and a novelty and variety of gesture and bearing that stamp the sculptor as a most powerful and truly personal artist. Rodin's work is so unlike all that we know, his personality is so striking, his expression so peculiar to himself, that it would require many pages to study him at all adequately. My conviction, however, is firm. He is the great sculptor of our day and his name will figure in the annals of this century after those of Rude, Barye and Carpeaux.

Rodin is now a man of fifty, robust, master of himself, freed from all trammels of a material or moral kind by the recognition that his talent has recently received at the hands of the State and of the artists. He is just entering upon that period of strength and serenity when an artist produces his best and most definitive work.

THEODORE CHILD.

THE PARIS CENTENNIAL EXPOSITION.

DECORATIVE ART.

MY final impression is that the Paris Exhibition is more interesting outside than it is inside, for the reason that industry of late years has been more active than art, Industry, science, and engineering skill have created the true marvels of the Paris Exhibition, namely, the Eiffel Tower and the Machinery Gallery; the wonderful structures of iron and of terra-cotta which constitute the Exposition buildings are the work of engineers rather than of architects; in line, in color, in material aspect, in conception, and in execution, the architecture of the Exposition is novel and full of promise; it is the embryo of the architecture of the future, of the architectonic methods of the iron age, and of a ceramic ornamentation of gay and delicate tonality renewed from the models of the Medes and Persians. Compared with this prodigious and efficacious energy of the engineers, the artists seem dull, motionless, imprisoned in old formulæ, their eyes fixed upon the past, their hands numbed by routine. I shall therefore need to say little about them. A brief review will suffice.

In the section of furniture and interior decoration the exhibits at the Champ de Mars are singularly uninteresting. The English, who made such a remarkable show in 1878, show nothing of importance. The Belgians and the Dutch make no effort either. The Italians continue to produce their very cheap carved wood furniture and chairs of most skilful workmanship. The French alone make a great display of furniture, but there is absolutely nothing worthy of especial notice, except the marquetry work of Émile Gallé, of Nancy, who exhibits a number of tables and of small pieces of furniture of amusing form and fine artistic workmanship, the whole in natural unpolished woods. M. Gallé, who is also a maker of fancy glass and of faïence, has established of late years very extensive workshops at Nancy, and become the most versatile and eminent of the French decorative artists, the French William Morris, so to speak, without Morris's silly fads. Gallé has produced some beautiful objects of great originality of conception.

The French make a splendid display of jewelry, but of jewelry in the French taste, which remains faithful to the styles of Louis XIV., XV. and XVI., and admits as novelties little beyond naturalism. Now it is curious to note that, while in the eighteenth century France was the queen of the fashions, and French artists and artisans had only to obey their own taste in order to please the taste of all Europe, nowadays all this is changed. France is no longer the queen of fashion in art. By her great